Hegel and Further Anamorphoses

By Shomit Sirohi

I. Ancients Today

Greek sculpture then and Greek art as such is just the concrete messy and complex collection of a number of simple motifs, which is then also pure concrete essence, which means complex images of the simple type of concrete wisdom. That eternity is in a simple sculptural sense revealed. Something like its wonder, and amazement. Anamorphoses study this as modern sculptural arguments in a sense of a twist on the hand of a process. Hegelianism is all about these days the ancients and the postmoderns, something like what Jameson calls a love for antinomies of realism, a realist take on cars in Carver which is sculptural as in the past of Greeks, something anamorphoses like. The car is a vehicle which is so important to porches and suburban housing in America. Sculpture then is anamorphoses of also photographs.

II. Figures and Today

Now a number of comments or even lectures on fine art – can there be then an art argument – that the fine and figurative representation is then also about perspectives and changing modern gazes and even figurative abstraction. Something also meaning, concrete history now becoming

forms of abstract art, which also means history passing towards, some points and lines framed in a perspective or associating it with imagistic constructs. Now this is how history is read. Fredric Jameson then can read as a painterly dialectician – something like a line and point which is so pronounced it is a antinomy of the painting and predicts the future in an anamorphoses of how one can be in a shop and buying groceries today as a point in some photographic sense on today's styles of living, so distant from the Greeks. One says the crisis of a person in his room as a painter and perhaps Spirit is then also a crisis of fine art reflections, something like the point and line associating in recent impressionism in the world, as in fact a simple movement of the points and lines as so many constructs. The person could be seen listening to jazz music and studying history and keen on Classics. Novels which are so essential and so fundamental, that they are literary journeys of discovering a person as a lover eventually. How we always knew that a prejudice is actually not the person. Which in so many anamorphoses becomes a complex cubist photographic construction in magazines today. Just the novelistic meaning of life afterall. A spandrel, to admire a person. The joke here of course is the classical studies argument one makes, and joins the line to a point by narrowing it down to the emancipation, Spiritual Labour and its Joys.

III. History and Travelling and Migrancy

Now being about Christian art, and Greek sculpture it effaces one to be a Spiritual labouring person. Just that is sublation, or aufhebung. To be a expressionless image of a figurative painting. Another anamorpheses of the simple story of figuration is its expressions, something like Christian art is then sublated Greek sculpture. It just means we are lignes de fluit of this long historical process. Something like boats become ships which are now and then air flights. How the antiquity is studied as one long lignes de fluit of a person in a university office perhaps. Antinomies again, which are so pronounced between Greek wisdoms, and common historical fiction.

IV. How The Journey from Grace to Actual Grace is then a Simple Novel

It just means grace is now common. Like a car journey with people commenting on each other perhaps, or a simple novel based on cars and stories. Like Raymond Chandler and such Goethean early arugments becoming simple arguments – common lives and utopianism.